

# See & Hear



MIDWINTER ISSUE • NUMBER TWO OF VOLUME EIGHT • 1952

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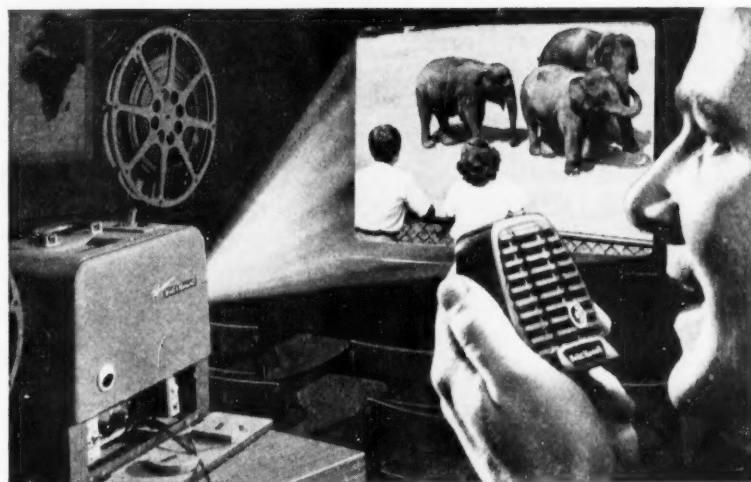
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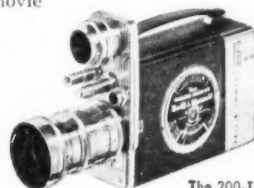
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## SIGHT AND SOUND

Letters Pro and Con Debate

Problem of Educational TV

**S**OME long-needed open debate on the many problems of educational television has been stirred up by recent SEE & HEAR editorials on this subject. Here are the first of many letters to the editor:

TV IS NO SUBSTITUTE . . .

To the Editor:

Your interesting editorial on educational-TV seems to be predicated upon certain assumptions about business, finance, and education which are open to some debate. The general trend of your argument is that we are getting way ahead of ourselves by going into TV when we have not yet developed the common classroom aids beyond a primitive stage of utilization. Moreover, the great expenditures that must be laid on the line for TV are bound to cut deeply into ordinary audio-visual allocations.

This is not an idea that some of the rest of us have not thought about. In fact, a great many teachers fear that TV expenditures will cut into their salaries just as they fear that movies will replace them in the classroom and render their jobs unnecessary.

I see no reason why educational TV will not result in the greatest stimulation for use of all types of audio-visual materials in the schools and outside the schools. A little reflection will reveal that TV is no substitute for any present type of classroom teaching aid except radio and never will be. TV programs must be of a general nature, by necessity, whether used in the schools or for home viewing. I see no conflict here with classroom aids.

The matter of competition for the scarce tax dollar is much more serious. The plan in Illinois seems to be pointing toward tapping no existing educational fund of any kind for TV, but asking for a new fund to support a state TV network to be administered by a Radio-TV Council appointed by and financed by the Legislature. My thinking along this line is TV beamed toward adult education of a work-a-day type, because the average educational level in this country is only 9.3 grades, and even if it were 19.3 grades, no person can learn enough

general information in his youth to last him all the rest of his life. WOITV has demonstrated the unlimited scope of educational programs once the public catches on to the potentialities inherent in the medium.

With our national income doubling once every 30 years, I don't see how anyone can subscribe to an economy of scarcity and the idea that there is just so much money to go around.

One reason why there aren't more audio-visual materials in schools is the amateurish and uncoordinated condition of the industry. Television, as young as it is, is more mature. Take for example the lack of standardization in 16mm projector exciter lamps. Note the high cost of merchandising audio-visual equipment, and the lack of local servicing.

If the audio-visual industry will give some of us educators full support and encouragement, we can do a tremendous amount toward the job of getting audio-visual materials accepted in the schools at the point where the budget is designed. We must have a combined educator-NAVA policy committee, however, just as soon as possible. This should be a committee of long tenure, made up of people who really belong to the major league and who are seasoned planners.

Murray Lincoln Miller, Ph.D.

Illinois State Normal Univ.

Director of Audio-Visual Education

\* \* \*

ED.: WOITV devotes only a small percentage of air time to truly educational programs; Iowa State's TV station is to our viewpoint a classic example of what education ought not to be doing in TV.

### EDUCATIONAL TV

• "It is difficult to find anyone who is not enthusiastic about the prospects of using television in education, or is it that the opponents of such a program are afraid to speak up? The editor of SEE AND HEAR MAGAZINE has chosen to raise his voice in the negative. Not that he is opposed to educational TV but in his editorial in the October issue he calls attention to the effect of the current campaign for educational TV on the audio-visual program."

AVCO News Letter

Official Organ of the Audio-Visual Coordinators of Oklahoma

SEE and HEAR

## "NOW IS NOT THE TIME"

To the Editor:

I have read your editorial on educational television and feel encouraged in my conviction that "now is not the time."

A number of communities here in Florida are feeling the pressure of individuals who could hardly be described as wise councilors of the school systems. We are now trying to assemble information which can be used to head off what could be a tragedy in the handling of school funds.

I am sure you have given a great deal of thought to this problem and perhaps have accumulated some data on the financing and operation of a school owned station. I feel that a few glaring statistics as to cost of installation, mechanical operation and maintenance, salaries of technicians, program supervisors, specialists and assistants plus cost of sets to be installed in each school will have a sobering effect on some of the individuals who must place their stamp of approval on the expenditure of school funds.

Among other factors which are not

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### This Month's Cover

Linda Glisan of Minneapolis' Cavell School is our "cover girl." She appears in a recent General Mills' filmstrip on basic economics and that's what she proudly displays.

highly publicized at the present, is the time consumed by teachers and children in preparing and presenting class activities at the station. This element of the program can indeed become costly to the educational process which is already overburdened with routine and extra-curricular features.

If the questionnaire which I have forwarded to a number of educational institutions produces information worthy of report I shall be glad to submit a resume for your examination.

I assume that a committee from NEA will make an appeal to the FEC for an extension of time on permits. Possibly a suggestion to your readers as to an address to which they may write to urge this action would be beneficial.

I wish to commend you for your stand on the matter and urge that you continue to stimulate the thinking of educators who may be ill-advised in the rush to develop local television facilities.

George L. Crutcher, Head  
Department of Visual Instruction  
University of Florida

# SVE FILMSTRIPS for Christmas Programs



### RUDOLPH—The Red-Nosed Reindeer

For 4 year olds and up; 40 frames. For the first time—the story of Rudolph in a filmstrip! Your children will be delighted with the antics and problems of this lovable Santa Claus helper. Original illustrations by Winfield Nash. The accompanying manual includes the complete copyrighted poem by Robert L. May. This strip can be used with the R.C.A. recording of the same name.

**A246-12** Rudolph—The Red-Nosed Reindeer, in color, with manual.....\$6.00

### A Christmas Carol

For 10 year olds and up; 51 frames. The popular and fascinating story by Charles Dickens is brought to life in this new SVE filmstrip. Scrooge, Tiny Tim, and Bob Cratchit are all presented in this adaptation by Margaret Bradfield, with illustrations by Carlos Lopez.

**A246-11** A Christmas Carol, in color, captioned.....\$7.50

### The Baby King

For 5 year olds and up; 23 frames. The old, old story of Christmas as found in the Gospels is simply and beautifully told. The birth of Jesus, the shepherds' visit, the visit of the wise men, and the joy of that first Christmas.

**A770-5** The Baby King, in color, with captions.....\$5.00

**A770-1** The Baby King, in color, with reading script.....\$5.00



These six beautiful, inspiring filmstrips are a representative selection from the complete SVE Holiday Season library. Ask your Audio-Visual Dealer for a copy of the new SVE Christmas Filmstrip Folder, or write...



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## More Letters Discuss Educational Television

### LEADERSHIP FOR TV . . .

To the Editor:

★ All power to you in your opposition to the current "educational" television boom. There is, of course, the remote possibility that this boom will prove to be the greatest thing that ever happened to the audio-vis-

ual field in releasing funds that ought long ago to have been released for education—but personally, I doubt it.

Two things are happening: (1) administrators are calling in "new blood" to plan for the television boom and, thus, thoughtlessly by-passing their audio-visual specialists and

creating new internecine warfare within school systems over teaching materials and resources; (2) administrators are saddling audio-visual specialists with new and impossible responsibilities in television programming without providing extra funds or extra personnel.

Some leaders in the audio-visual field have, perhaps unavoidably, been made the front for the television boom. They are stumping the country as they did for AM radio, for FM radio, and for tapes. Maybe they will really ring the bell in television, but again, I doubt it.—*Norman Woelfel, Professor of Education Director, Teaching Aids Laboratory, Ohio State University.*

ED.: The audio-visual specialists' first responsibility is to classroom utilization. We are far behind in that vital area but now seem ready to bypass our failure for more glamorous goals . . . as yet unfinanced.

\* \* \*

### WANTS REPRINTS OF EDITORIAL

To the Editor:

Your excellent editorial in the most recent issue of SEE & HEAR on television has just come to my attention.

Congratulations for a good clear exposition of the true facts. You have put into words *clearly* what I have many times tried to say but never quite so satisfactorily as in your editorial.

Can we get reprints of the editorial from you for distribution—or can I have your permission to reprint it with proper credit?

We especially need to bring some sense into the thinking of many people in Southern California. The same bunch that tried several years ago to stampede us into a statewide F.M. radio network at a cost of \$1¼ million, are now blowing the horns for "educational television." My question to the advocates of T.V. is simply—where are you going to get the necessary programs—and how can you pay for them? If films are going to be used, then they can better be shown directly in the classroom and scheduled to meet the real needs of the pupils.

Herb Elkins  
10031 Commerce Ave.  
Tujunga, California

\* \* \*

ED.: Reprints of SEE & HEAR's "Battle-ground" editorial are being made available at cost for distribution to any interested parties. Send in your requests.

(CONTINUED ON PAGE 19)

## At your age!

If you are over 21 (or under 101), follow the example of our hero, Ed Parmalee, and face the life-saving facts about cancer as presented in our new film "Man Alive!". You'll learn that cancer is not unlike serious engine trouble—it usually gives you a warning:

(1) any sore that does not heal (2) a lump or thickening, in the breast or elsewhere (3) unusual bleeding or discharge (4) any change in a wart or mole (5) persistent indigestion or difficulty in swallowing (6) persistent hoarseness or cough (7) any change in normal bowel habits. Any one of these symptoms should mean a visit to your doctor. Most cancers are curable *if treated in time!*

You and Ed will also learn that your best "insurance" against cancer is a thorough health examination every year—twice a year if you are a man over 45 or a woman over 35.

For information on where you can see this film, call us or write to "Cancer" in care of your local Post Office.

American Cancer Society



"MAN ALIVE!" is the story of Ed Parmalee, whose fear weakens his judgment. He employs denial, sarcasm and anger to avoid having his car properly serviced and to avoid having *himself* checked for a symptom that may mean cancer. He finally learns how he can best guard himself and his family against death from cancer.





## See & Hear

# NEWS LETTER

CURRENT NEWS-EVENTS FROM THE FIELD OF AUDIO-VISUALS

### **Texas Educators Form State Audio-Visual Directors' Association**

♦ Meeting in San Antonio, a group of professional educators including directors of visual education, curriculum coordinators, and supervisors of instruction organized a professional association called TEXAVED (Texas Audio-Visual Education Directors). The primary purpose of this new organization is to bring about a wider and more effective use of audio-visual instructional materials in the elementary and secondary schools, colleges, and universities and adult groups throughout the state of Texas.

This follows a tradition of state audio-visual organizations. Similar groups have formed organizations in Oklahoma, California, Rhode Island, Illinois, Michigan, and Indiana.

Officers of TEXAVED are: President, Dr. Ernest Tiemann, Director Visual Instruction Bureau, The University of Texas; Vice President, Mr. Hugh Proctor, Audio-Visual Consultant, Texas Education Agency, Austin, Texas; Secretary, Miss Audrey Hebert, Director Audio-Visual Education, Beaumont Public Schools, 2405 Neches St., Beaumont, Texas; Treasurer, Dr. Robert B. Toulouse, North Texas State College, Box 5086 N.T., Denton, Texas.

TEXAVED has submitted a formal application for affiliation with the Department of Audio-Visual Instruction of the National Education Association.

### **University Film Producers Elect Officers; Announce 1953 Meeting**

♦ The University Film Producers Association recently elected Herb Farmer, as president and Harry Webb, secretary-treasurer, at their fall meeting, held at the University of Syracuse. Dates and locations for the next two meetings were also voted on. The meeting for 1953 will be held at the University of Southern California during the third week in August.

Ohio State University was selected as the meeting place for the conference in 1954.

♦ At the fall meeting of the University Film Producers Association at Syracuse a resolution was formulated and adopted to abolish the Film Award Contest formerly held by the membership. Frank Neusbaum, Pennsylvania State College, chairman of the awards committee presented the resolution after extensive discussion by the committee members.

The contest was established three years ago to give incentive to University Film Producers to improve their production techniques and film quality and to give recognition to praiseworthy educational films. Films were to be submitted by the member units to a screening committee which was responsible for selecting the better films in each of three categories. These films then were to be shown to the membership and the best film in each category was to be given recognition in the form of a certificate and plaque.

The resolution to discontinue the contest was submitted on the basis that 1) showing films under contest conditions may lead to dissensions among the group instead of harmony; and 2) contest conditions ap-

peared to hinder rather than further the free flow of helpful information among the members.

Some members felt that there was incentive to produce better films coming out of the preview sessions that are such an important part of each conference. These sessions were originally set up for the free discussion and exchange of ideas by all participating universities.

### **A-V Coordinators Elect Officers**

♦ The Audio-Visual Coordinators of Oklahoma recently announced election of officers for the coming year. Officers elected are: President, Claude Harris, Curriculum Coordinator and Assistant to the Superintendent at Muskogee; Vice President, Mrs. Jewel Askew, Director of Visual Education, Red Oak, Oklahoma; Secretary, Miss Iris Covey, Curriculum Coordinator, Sand Springs, Oklahoma; and Treasurer, Ford Michael, Director of Visual Education, Norman, Okla.

### **Students Donate A-V Equipment**

♦ The National Student Association of the New England Region has begun a special project to purchase audio-visual equipment for Patzcuaro, UNESCO's fundamental-education center in Mexico.

★  
Meet the Executive Committee of the newly-formed Texas Audio-Visual Education Directors (See Col. 1): front row (l. to r.) Mrs. Evans; Miss Audrey Hebert (secy.); and Miss Koch. Back row (l. to r.) Rex Shellenberger; Hugh Proctor and Ernest Tiemann, president of TEXAVED.



## See & Hear News-Letter

(CONTINUED FROM PRECEDING PAGE)

groups participate directly in an international campaign for mutual assistance has chalked up new gains in the U.S. Already \$37,247 worth of coupons have been sold.

\* \* \*

### More Than 32 Million View Agriculture Films During 1952

♦ Interest in U. S. Department of Agriculture educational films has been on the upswing in the years following World War II. According to statistics released by the department, 14,233 prints of its motion pictures have been purchased.

It is estimated that these prints, purchased largely by college and veteran vo-ag film libraries and school systems, were shown a minimum of 270,332 times to 18,496,400 persons. Purchase of these films by libraries and schools raised the number of USDA prints in circulation during fiscal year 1952 to 27,908 prints. An estimated audience of 32,254,812 viewed the films during the year. These figures, however, do not include the uncounted millions who viewed the films via the television medium.

\* \* \*

### Motion Pictures Provide 70 Million Man Hours of Training for Army

♦ "Seventy million man hours of military training are accomplished annually by the Army through the use of training films." This was a key statement made in a recent address by Major General George I. Back, Chief Signal Officer, U. S. Army, to members of the Society of Motion Picture and Television Engineers.

He pointed out that the motion picture has become an irreplaceable tool, "since it provides a means for repeated analytical study of critical phases of a given operation."

Speaking of the differences between the motion pictures and television, Major General Back said that "the Army has recognized the need for complementary development and utilization of television and sound motion pictures in order to obtain the maximum effectiveness of both media, just as . . . engineers have recognized that the two are complementary and compatible, rather than exclusively competitive.

### South Carolina's Extension Division Sponsors 5 Audio-Visual Workshops

♦ The extension division of the University of South Carolina, Columbia, South Carolina, sponsored a series of five Audio-Visual workshops during the week of November 3. Conferences which covered both afternoon and evening sessions were held at Columbia, Anderson, Greenwood, Spartanburg, and Orangeburg.

Furman E. McEachern, Assistant to the Director of Extension Division, University of South Carolina, served as chairman at each session. Charles R. Crakes, Educational Director, DeVry Corp., served as speaker and discussion leader at each session.

\* \* \*

### 3,000 Attend Audio-Visual Program at Santa Monica City College

♦ Santa Monica's City College was recently the scene of one of the largest audio-visual conferences ever held in California. More than 3,000 teachers, parents, and community workers attended, according to an estimate of Marston Jones, president of the Audio-Visual Education Association of California, Southern Section, sponsor of the conference.

More than 25 continuous exhibits, demonstrations, and previews of the latest audio-visual materials and equipment were featured. Teachers along with audio-visual dealers and community leaders demonstrated the latest audio-visual techniques. Although the conference featured "making and using" audio-visual materials for the classroom, use of such materials by community groups was not overlooked.

Dr. Alexander Stoddard, Superintendent of the Los Angeles City Schools, discussed "Educational Television," which was followed by a closed-circuit demonstration educational telecast.

\* \* \*

### FCA to Administer Film Discussion Developed by Ford Fund

♦ Two film discussion series developed by the Fund for Adult Education will be administered by the Film Council of America. Dr. Paul A. Wagner, executive director of the FCA announced recently.

Dr. Wagner stated that as rapidly as possible these film discussion series will be initiated in communities all over the nation. The Film Council of America is responsible for the promotion of the program, for the distri-

bution of the printed materials and for the coordination of film distribution to groups purchasing the printed materials. The leaflets describing each series are available at no charge from the FCA, 600 Davis St., Evanston, Ill. Sample kits of each series are available at \$1.85. Charles Bushong, director of adult education programs for the FCA, is in charge of the Film Discussion Project.

The "Great Men and Great Issues in Our American Heritage" and "World Affairs Are Your Affairs" programs were launched by the Fund for Adult Education on an experimental basis early in 1952 under the direction of Dr. Glen Burch. These series, using motion pictures and printed materials in a series of related subjects, have been tested with 122 groups in 76 communities. In the light of that experience certain revisions have been incorporated, and both programs are now available for general distribution.

The "World Affairs" series opens with a discussion of the relationships of the American citizen to world events, proceeds to an examination of eight critical areas in the world, and closes with a program on world trade. The "Great Men and Great Issues" series presents ten film biographies of great Americans with essays on the issues these men dealt with and the application of their ideas to the problems we face today.

\* \* \*

### Wayne Univ. Offers Study Grants

♦ Several graduate study awards for candidates for a master's or doctor's degree with specialization in audio-visual education were announced recently by Wayne University's College of Education, Detroit, Mich. Awards are for the ten-month school year and include tuition costs as well as payments of \$1100 and up. Special consideration will be given to applicants with elementary teaching experience or with production experience. Full information is available from Arthur Stenius at Wayne University.

\* \* \*

### Color Slide Exhibition Announced

♦ The Fifth International Color Slide Exhibition is being held between April 4 and April 12 by the Berks Camera Club, Reading, Penn. Judges are H. J. Johnson, W. H. Savary, and F. Moyer. Entry fee is \$1.00. For further information write to John H. Kline, Chairman, 550 North 11th St., Reading, Penn.



# Scientific Film Congress Meets

Reported for SEE & HEAR by Tom Hope

**P**ROBABLY THE LONGEST film gathering in the world was the 6th Congress of the International Scientific Film Association which lasted nine days. Held in Paris this year with representatives from 22 nations, over 100 films were screened in the four fields of activities in the ISFA—research, medical, industrial, and educational.

Of greatest interest to many were the films from behind the Iron Curtain. The Communists tried to show off their best but even the non-professional film reviewer found them somewhat naive in story although well done technically. Russia, Poland, Czechoslovakia, and East Germany all had films at the Congress.

## Behind the Iron Curtain

One of the best was an East German picture, "Working With a New Spirit." That productivity film brought out a different philosophy from that of the United States Mutual Security program ideas. Instead of using work simplification methods and time studies, the Germans showed that each individual worker did his best to improve and increase his output. When one of them had achieved a good goal, he was the hero in that plant and was told to explain the secret of his success to his fellow workers. Of course the film didn't mention that the entire individual quota per worker was raised after that with the minimum set at that good worker's highest achievement. Likewise the system of arriving at that good goal was through a haphazard unscientific approach.

Another Iron Curtain film from Poland showed proudly that Poland now had tractors, fork trucks, etc. One item, somewhat ingenious to some viewers, was a truck unloader which is fairly new.

## Color Film from Hungary

One of the most beautiful films exhibited was one from a Russian satellite, Hungary. The picture, *The Evolution of Lakes* shot with Agfa color, brought out many "oh's" and "ah's" over the photographic quality.

With 106 films screened over the nine day period it is difficult to give a complete review of them all. One of

those creating a great deal of interest was an industrial film from Great Britain, *Introducing the New Worker*. Made for the British government in connection with our MSA program, the picture has a fresh approach to the subject of the new employee in a factory.

It pictures a young man applying for a job and going to work his first day as well as his first few weeks. After a time he becomes discouraged with his job and quits. Then the narrator suggests that they repeat the film and take the chap in to work for the first day all over again. Written with a good sense of humor, the film gives a good lesson to supervisors on the right way to greet and handle a new worker.

Seventy-three delegates and observers from Europe, North and South America, Africa, Asia, and Australia attended. They were from South Africa, Australia, Austria, Belgium, Brazil, Cuba, France, Great Britain, Italy, Holland, Poland, German Democratic Republic (East Germany), German Federal Republic (West Germany), Switzerland, Czechoslovakia, and Uruguay. Observers came from the United States, the Vatican, Greece, Hungary, Israel, Morocco, Sweden, and Tunisia.

Films screened also came from Canada, the West Indies, Mexico, New Zealand, and the U.S.S.R.

## Sectional Meetings Featured

During the nine-day convention, every morning was devoted to business meetings, committees, and the like. In the afternoon two of the four sections of the congress held showings and demonstrations in their fields—research, medicine, industry, and education. Each evening a single

showing of a mixed variety of films were presented in the auditorium of the Chemical Society Building, where the film congress held forth.

The association reelected John Maddison of Great Britain as president. Other officers are Jan Korngold of Poland and Prof. Mario Ponzio of Italy as vice presidents; honorary treasurer, J. W. Varossieau of Holland; honorary secretary, Jean Painleve of France; curator of the film reference library, Luc Harsaerts of Belgium; and delegate for Latin America, Prof. R. V. Talice of Uruguay.

## Review of Technical Progress

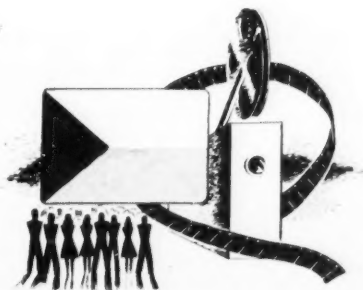
The association voted to add a fifth section to its organization, which will be concerned with scientific veterinary work. A committee was set up which is to study the results of scientific films and a special session on equipment and its future possibilities was agreed upon. The ISFA decided to sponsor the film *Atoms at Work* and to encourage more such films for future production.

Discussions were held on the problem of getting international financing of important films. One such film has been produced by Belgium and Holland in the medical research field.

Other subjects discussed and demonstrated in many cases included three dimensional films, magnetic film projection, light intensity of the image, the use of film loops in training work, and a new high speed camera.

The latter was invented by a Frenchman, Maurice Girardin of Grenoble, who says that the camera using 16mm film can take pictures up to 75,000 frames per second. Normally it takes pictures at 3,000 per second. The camera is built with a drum inside which has 30 separate lenses. The revolving drum passing the lens opening forms its own shutter speed as it travels along with the film. The demonstration film among other things dramatically showed a television tube being smashed by "implosion."

One new type of third dimension film was demonstrated. The effect is achieved with a special screen resembling an inverted cone which has slats all the way around. The third dimension effect is obtained by whirling the screen as the film is projected on it. No special polaroid glasses are necessary.



## Read how these A-V experts rate the



"By all odds, the biggest single service problem with motion-picture projectors is faulty lubrication," is the opinion of Audio-Visual experts, coast to coast. Too little oil encourages wear. Too much oil gums up working parts, stalls motor, collects dirt, impairs performance.

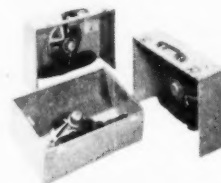
Recognizing lubrication as a major problem, Kodak engineers set out at the start to design a projector which would eliminate lubrication worries. The result—the sensational Kodascope Pageant Sound Projector with its *\*permanent lubrication*. Oil-impregnated bearings . . . sealed-in-oil ball bearings . . . "lifetime" oil-retaining pads . . . low-friction nylon gears . . . and a minimum of moving parts, all assure quiet,

trouble-free operation—month, after month, after month. You can forget all about lubrication!

Yet, you really have to see and operate this superb new 16mm. sound-and-silent projector to truly appreciate its many unique advantages. Your Kodak Audio-Visual Dealer will be glad to show it to you—either the one-case, single-speaker Pageant for classroom and small auditorium use, or the matched-case, four-speaker Pageant for ideal sound reproduction under difficult acoustical conditions. Or fill in and mail the coupon at right for complete details about the Pageant. List price, \$400 with single speaker; Kodak Multi-Speaker Unit, \$92.50. (Prices are subject to change without notice.)

### ***The Pageant gives you these other important advantages, too!***

- Built-in Fidelity Control focuses scanning beam exactly on sound track for the finest tone reproduction from *all* types of 16mm. sound films.
- Unique field-flattening element in the Pageant's optical system gives you crisp, corner-to-corner screen images.
- Operation is so simplified that students make excellent projectionists with only a few minutes' instruction.
- Accepts microphone or record-player attachment for use with silent films and also can be used as public-address system.
- Compact, simple to set up, the Pageant can be used . . . carried . . . anywhere on quick notice.



The Kodak Multi-Speaker Unit provides three extra speakers which pack into a single, easy-to-carry case.

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

# Pageant and its exclusive "P. L."\*

"... The main problem in the use of 16mm. sound equipment for schools, churches, industry, etc., is that of maintenance. The primary maintenance problem has been over- or underoiling. The Pageant eliminates this difficulty, making it the most popular in the Audio-Visual field..."

**Amedee J. Maserjian**  
Arax Photographic Co., Poughkeepsie, N. Y.

"... We finally have the answer to the schoolman's 'breakdown' problem, where sound projectors are concerned, with Pageant's permanent prelubrication! The schoolman cannot fail to oil, or oil too much..."

**W. S. Booth, Vice-President**  
National School Supply Co., Inc., Raleigh, N. C.

"... The Pageant's permanent prelubrication is welcome news to the schoolman. No hourly oil records to keep, no freeze-up from lack of oil, and no 'mess-up' from too much oil..."

**E. F. Burke**  
Burke's Motion Picture Co., South Bend, Ind.

"... Our experience, based on repair-shop records, clearly indicates that overlubrication or underlubrication is responsible for well over 50% of all projector complaints. This is why we are so enthusiastic about the permanent prelubrication feature of the Pageant. You just forget about oiling!"

**W. W. Birchfield, General Manager**  
Alabama Photo Supply, Montgomery, Ala.

"... Our biggest single problem in servicing and maintenance of 16mm. sound projectors in our territory has been under- or overlubrication. This has been a really big problem in the school and instructional field where there have been many different operators assigned to handle the equipment. Permanent prelubrication will be a significant factor in the reduction of service cost and maintenance expense on the part of these 16mm. users... our congratulations to the Eastman Kodak Company for this outstanding achievement!"

**Harold Guzafsky, Manager**  
Colorado Visual Aids Supply Co., Denver, Co. 8.

"... Our Service Department records show that most mechanical failures in motion-picture projectors are caused by improper oiling... the Pageant's permanent prelubrication definitely eliminates this annoying problem..."

**John T. Moore**  
Moore's Motion Picture Service, Portland, Ore.

**Send this  
coupon today:**

**MOTION  
PICTURES**

... teach, train, entertain

**EASTMAN KODAK COMPANY, Rochester 4, N. Y.**

Please send me the name and address of my nearby Kodak Audio-Visual Dealer... also complete information on the Kodascope Pageant Sound Projector.

NAME \_\_\_\_\_

ORGANIZATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_  
(ZONE)

**Kodak**  
TRADE-MARK



*The Motion Picture Camera and a  
Gifted Creator Speak to Millions—*

## Of Science and the Power of God...

MOODY SCIENCE FILMS BY DR. IRWIN MOON  
BRING NEW UNDERSTANDING TO LAYMEN

**I**T is most evident that never before in history has man been so concerned with nonessentials as he is in our own day. Descriptive phrases which sum up this phase of the twentieth century are not lacking—The Age of Anxiety, The Aspirin Age, The Age of Television—and, if one takes the time to analyze these descriptions of his apparently purposeless activity, one might find that the common element present in them all is man's *distraction*. In other times—and, even in our own day in less fortunate parts of the world—all man's time was used in working to stay alive. He plowed the fields, feeling the dirt in his feet and the sun in the heavens, and he did not need to be an astronomer to know that his work day was marked by the passage of the sun. The wind that rustled the corn in his fields, the sun that caused his eyes to smart as the sweat trickled into them, the stars and moon and sea were all part of his daily existence because they were at the same time his partners and his opponents in the never-ending struggle for existence.

### Material Progress But What of Reflection?

In Aristotle's time a consciousness of the natural world caused children to *wonder* about the movement of the sun; today they stand in open-mouthed awe before a television set; the possibilities for distraction, in short, have prodigiously multiplied in proportion to the improvement in communication media. No longer do we take the leisurely hike, we use the automobile; instead of the parlor game we watch "What's My Line?" on TV; and the long, leisurely

BELOW: Shown adjusting the time-lapse camera for an unusual sequence in the 40-minute film "God of Creation" is producer Dr. Irwin A. Moon, whose work is described in the article on these pages.



POWER FOR DESTRUCTION or for good? The film "God of the Atom" discusses the awesome force of atomic energy shown in this Bikini scene of atomic destruction.

novel has been replaced with digests of capsulized information with which all can agree. The pleasures of distraction have replaced the capacity to wonder.

To decry this movement of progress is but to bury our heads in the sands of an always nostalgic but never quite accurate conception of the past. Modern communication is also a force for tremendous accomplishment and it is nowhere more evident than in a series of films that have been acquiring a reputation for again inspiring people to a sense of wonder.

### The Relationship of Science and Religion

The Moody Bible Institute for the past few years has been quietly producing and distributing films which examine the world about us and which proclaim in a small but powerful voice that in this day of distraction, in this Age of the H-Bomb, science is not an uncontrollable force for destruction but is a power that comes from God. Quietly, sincerely, and with consummate artistry, these films without even the slightest hint of proselytizing, have revealed to thousands of people, adults and children, in schools, clubs, business, and industry that there is a meaning and truth in science that comes not from man alone. As many are propelled through the swiftly revolving doors of modern civilization, these films quietly say: "Wait—let's take a look at a few of the things that are really important."

And how do they do it? Simply by dramatizing that God cannot be escaped, that He is all around us, not only in the obvious wonders of nature but even in the most inconspicuous snowflake that falls to the ground.

### Five Films Available in Series to Date

The titles of the films give some indication of the areas they explore: *God of Creation* (37 min.); *God of the Atom* (40 min.); *Voice of the Deep* (30 min.); *Dust or Destiny* (43 min.); and *Hidden Treasures* (46 min.). From the galaxies of stars photographed from the Mt. Wilson Observatory to the photosynthesis of a leaf, the Moody films are designed to reawaken a child-like sense of awe in those who see them. All in color, they study all forms

SEE and HEAR

of life and allow the audience to judge whether or not life is a haphazard prank or the design of a Master Planner.

Director of the series is Dr. Irwin A. Moon, head of Moody's Institute of Science. Using time-lapse and microscopic photography, the telescope, radio equipment, and other scientific paraphernalia, Dr. Moon is in the habit of working on a budget that would make Hollywood's major entertainment producers bug-eyed with amazement.

Are these films designed for classes in religion, for the pious, for those who are removed from the struggle of living in today's world? An answer to this may be found in Moody's experience with industry.

Like many genuine works of art, the films have a tendency to make the viewer feel like a "high-brow." Reaction of executives on a first screening is almost invariably an enthusiasm mingled with some misgivings about showing it to the men in the plant. "It may be alright for us, but maybe the men won't understand, perhaps they'll think we're cramming religion down their throats."

To circumvent this difficulty, Don H. Parson, Director of Moody's Film Department, usually suggests that the films be shown to a selected committee. Amusingly enough, the committee's reaction is quite often similar to the front office's: "It may be alright for us but. . ."

That the films have been more than suitable to the man who works with his hands is proved by a list of companies which have used the series as part of their recreational and training programs. This list includes such firms as American Typefounders, Inc., General Foods Corp., Electro-Motive Division of General Motors, Goodyear Tire & Rubber Co., and the Eastern Air Lines.

One national manufacturer with branches throughout the U. S. has already expended 3600 man hours in screening the films to supervisors and workers. Comments are always much the same—"let's have more of them."

Future plans of the Moody Institute of Science are only limited by a lack of money, a problem which is not new to the Dr. Moon and his associates. Several new films are now in preparation, a special series for television is being planned, and the infectious enthusiasm of Don Parson is at work in the Moody office (820 N. La Salle St., Chicago 10) making available the current films to an ever-widening audience in churches, schools and industry. •

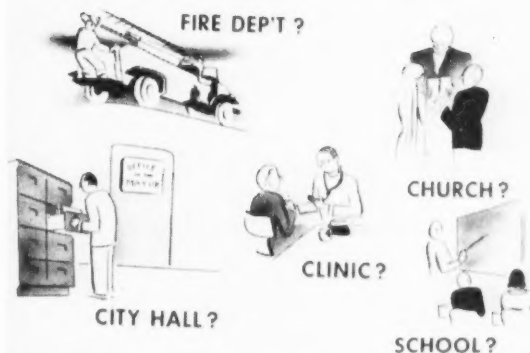


RIGHT: Startling new discoveries that the denizens of the "silent" deep actually talk, whistle, squawk and rumble are revealed in Dr. Moon's motion picture "Voice of the Deep" in the Moody Science film series.



Moody Institute of Science Photo

## WHERE IS YOUR



Filmstrip frames like these aid the foreign-born.

## Using the Filmstrip in Adult Education

by Angelica W. Cass

★ The filmstrip is especially adaptable to the teaching of foreign born and other adults who labor under a literacy handicap. The writer has had many years experience in working with these adults and has arrived at the above conclusion after experimenting with and evaluating audio visual methods and techniques.

Filmstrips are excellent to use with these adults because they can be geared to the abilities of the students in each group. The pictures and titles are "still" and do not move on before the students can take in the salient point or points and read the titles completely and satisfactorily. Each individual frame can be shown for as long a time as is desired or necessary so that ample time for asking questions or for discussion can be allowed for at the point at which they arise.

The fact that the filmstrip can be operated backwards when desired is a distinct advantage when it is needful to refer to a previous frame to settle a point or to correct an impression. Another advantage is the fact that absolute darkness is not essential for a good, clear showing of a filmstrip. While a matte white screen is preferable for best projection results, an adequate and, in many cases a satisfactory, projection can be obtained on the reverse side of a wall map, chart, wall space, or on the blackboard itself if necessary.

Filmstrip projectors are very portable and can be set up quickly and easily without fuss or a long period of preparation. No intricate "threading" is involved in setting up the projector and inserting the filmstrip. The entire process can be learned in less than five minutes.

The following steps are suggested when planning to use a filmstrip: (1) preview it, (2) plan for its use as a part of the lesson, (3) show it, (4) evaluate the results and decide whether or not to (5) reshow it.

A filmstrip should be used to meet a need, stimulate interest and conversation, help correct mistaken impressions or to fix a point. In other words, use a filmstrip when it will enable the students to learn better because of its use than they would without it. •

# New Materials

FILMS • SLIDES • RECORDINGS  
AND OTHER AUDIO-VISUAL AIDS



## "The Impressionable Years" Now Available from United World Films

♦ *The Impressionable Years*, a State Department film which delves into a little girl's first experience in the children's room of the New York Public Library, may now be purchased from United World Films, Inc. The film emphasizes the freedom of choice and democratic relationships in the library.

On request from the U.S. Office of Education, a number of films prepared for the Department of State's International Information Administration program have been made available for use in the U.S. The Office of Education places these films on sale through United World Films, current contractual agency for government films.

Price of *The Impressionable Years* is \$41.60 and may be obtained from the distributor at 1445 Park Ave., New York 23.

\* \* \*

## Six Motion Pictures Scheduled for January Release by Coronet Films

♦ A "public relations" film which describes the American people is among the 16mm motion pictures scheduled for January release by Coronet Films. *Who Are the People of America?* explains where Americans originally came from, how they fought together, how they plowed the land and built cities, and how they are still building to create a finer America. Main theme is that "the people of America are the people of the world." The one-reel sound film is available in either color or black and white, and was designed for junior and senior high school students.

For the primary grades, Coronet will release *Flipper, the Seal*, which follows a group of children at a zoo as they watch the seal in action. As a language builder the film fuses the seal's action with such words as *waves, swimming, dive, and fur*.

A physics film for intermediate and junior high school students is *Simple Changes in Matter*, which depicts the physical and chemical changes pres-

ent in every day life—such as growth of seedlings, soil erosion, metal expansion, ice melting, leaves changing color, logs decaying, and metal rusting. Difference between physical and chemical changes are examined through simple experiments.

*School Rules: How They Help Us* demonstrates rules in action—on the street, the basketball court, in the school halls and library. The point is stressed that school rules, like all rules, are methods to make life smoother and more pleasant, to facilitate fairness and safety for all.

Two other films complete Coronet's January releases. *Hoppy, the Bunny*, for primary and low intermediate grades, is the presentation of farm life through the eyes of a small rabbit, a raccoon, and an owl. In *Let's Measure: Inches, Feet and Yards*, a boy and his father use a ruler to measure the son's height. They examine the ruler together, indicating the units of length. From the foot ruler they proceed to a yardstick and the measurement of longer lengths. Designed for the primary grades.

Other recent releases by the Chicago film producer include *Japan: the Land and the People*; *Television: How It Works*; *Personal Hygiene for Boys*; *Personal Health for Girls*; and *The English Language: Story of Its Development*.

All films are in sound and are available in either black and white or color. For prices and information in greater detail, write to Coronet Films, 65 E. South Water Street, Chicago 1.

\* \* \*

## Film Covers Operation of Fire Boat

♦ How a fire boat operates in extinguishing waterfront fires is the subject of a new film released recently by Bailey Films, Inc. Entitled *The Fire Boat*, the picture is suitable for all cities having this form of protection, whether on ocean, river, or lake. The picture includes scenes of the firemen working and playing, distinctive features of the boat itself, and an actual fire, showing the part played by the fireboat. Produced in collabo-

ration with Anna Marshall and Anita Packwood, elementary grade teachers in the Los Angeles City Schools, and with the Los Angeles Fire Department, the picture was filmed in the Los Angeles harbor area. It is available from Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28.

\* \* \*

## "Indian Dances" Is EB Films'

Latest in Conservation Film Series

♦ *Indian Dances* is the title of a new color film which shows how the American Indian expressed some of his environmental adjustments through the medium of dancing. The film is being released by Encyclopaedia Britannica Films, Inc.

Made in collaboration with the American Museum of Natural History in New York, the film joins the prizewinning *Life Along the Waterways* as part of a new series of five EB films on ecology and conservation. The film shows four of the rhythm patterns used by the Indian to express his relationships with nature—and in turn to reveal his power as a close observer of nature.

Sharp and beautiful bird photography by Edgar M. Queeny, chairman of the board of Monsanto Chemical Co. and trustee of the American Museum of Natural History, shows the characteristic patterns of the prairie grouse courting and of the eagle in flight. The appropriate dances by Tom Two Arrows show the Indian abstraction of these patterns.

Similarly, the buffalo and deer dances are shown again in juxtaposition with their sources in nature. The whole effect is one of a primitive human being watching nature and then making his own esthetic interpretation of its phenomena.

Music rhythms used in the film were drawn from the Library of Congress ethnic folkways recordings. Bird sounds were recorded by Ralph Piper on location at the time of photography.

Following will be *Marine Life*, a vivid portrayal of some of the colorful forms of undersea life; *Land of Little Water*, which tells the story of the effect of too little water and too much water on our western lands; and *Forest Ranger*, which is an account of the work of the forest ranger in conservation, lumbering and fire-fighting. Each runs approximately 11 minutes. •



## SIX NEW E.B. CLASSROOM FILMS FOR POLITICAL SCIENCE STUDY



"Political Parties" is the first of an important new Encyclopædia Britannica film series designed to help us understand vital problems in political science and to help define democracy. They are of particular importance in this era of world tension.



"Pressure Groups" examines how such organizations operate and for what end . . . some as legitimate and needed forces . . . others whose motives need to be analysed. This is the second EB Film on forces at work in a democracy.



"Social Revolution" takes up some of the broader implications of democracy in terms of peaceful versus violent change. In a democracy, the film shows the existence of processes based upon change. Prof. Hans Kohn, CCNY, was the collaborator on this film.



"Centralization and Decentralization" shows power becoming more concentrated. How can this be controlled so that historic liberties are preserved? The answer is suggested in the historic American solution . . . "balance."



"Nationalism" traces its development on the theme that it has contributed mightily toward the development of the modern world. The problem lies in controlling its regressive aspects which endanger peace.



"World Balance of Power" examines this widely accepted theory of international politics; past and present. Outstanding collaborators aided in this entire series. Films are available in 16mm black & white at \$85 each.



ABOVE: Dr. Francis Horwich discusses "Ding Dong School" programming with NBC's Reinold Werrenrath, Jr. (see below)

#### NBC Conducts Nursery School on Television in "Ding Dong School"

♦ Assuming its share of television's responsibility for educational programming, the National Broadcasting Company is producing a new morning program, without sponsor, advertising, beauty queens, or comedians, which is entitled "Ding Dong School." The format of the show is deliberately paced to a pre-school, three-and-four year old level of interest and understanding. Its simple, low eye level, single camera picture enables youngsters in the tricycle and lollipop set to experience the actual training and guidance of nursery school attendance.

How does "Ding Dong School" work? In the eyes of a young viewer, something like this. The school bell rings, a huge bell, filling the entire television screen, and then we find ourselves seated on the floor; from an adult point of view, right on the carpet, because the camera is placed for a child's eye view. We are looking up at a lady seated on a hassock. On the shelves at her side are the comfortable, familiar things we would expect: a jigsaw puzzle of a fireman, booted with fire hose in hand; a book about the policeman who helps children across the street; a sweet potato plant in a glass.

The lady is "Miss Frances" or, rather, Dr. Frances R. Horwich, chairman of the department of education of Chicago's Roosevelt College. Speaking slowly, softly, allowing for reply, she tells stories, plays records, introduces talented guests who play bass fiddles and draw pictures, and, at the precise moment when juvenile attention begins to lag, leads in little

## See & Hear's Program Notes on Television

### SELECTED FARE FOR GOOD VIEWING NATIONWIDE

exercises that brings back young interest in a hurry.

For 30 minutes Miss Frances is the program, and the program is in fact a nursery school—a program for active participation by pre-school youngsters, one in which they may (and do) completely lose themselves in the fascination of taking part in a real show.

\* \* \*

#### The Christophers Use Television to Show "What One Person Can Do"

♦ More than 7,000,000 persons each week view the new 15-minute television program presented weekly by the Christophers on 63 stations from coast to coast. On television since mid-September, the Christopher presentations are filmed and made available without cost to the stations. The programs, entitled *What One Person Can Do*, feature anecdotes which show what an individual can do with God's help to change the world for the better.

These real life stories are related by Father James Keller, M.M., founder and director of the Christophers. He also conducts discussions with leading personalities and celebrities, who contribute their time and talent to the program.

Guests who will be seen over TV in the latest series of Christopher films produced during the past month include Fred Allen, Anita Colby, Bob Considine, Igor Gorin, Marie Killilea, Snooky Lanson, General Carlos Romulo, Ed Sullivan, June Valli, Fred Waring, and Charles E. Wilson.

Motion picture stars and artists who have participated in Christopher quarter-hour film programs completed earlier this year for showing on television include Eddie "Rochester" Anderson, William Bendix, Jack Benny, Joe E. Brown, and many others.

Christopher films are made in New York and in Hollywood and then are shipped out to the TV stations each week from the Christopher headquarters at 18 East 43rd St., New York City. At the present, 59 out of a total of 65 areas in the country where TV coverage now extends present the Christopher quarter-hour

weekly series. In Baltimore, Cleveland, Detroit, and Omaha two stations feature the Christopher program.

Average cost of producing one Christopher film a week for television is \$3,500. A unique feature of this Christopher television project is that no collections, appeals or fund-raising drives are conducted to cover the expense of producing the weekly films. All contributions are completely voluntary and unsolicited. The \$53,000 to cover the cost of the first 16 films was spontaneously provided, mainly in small amounts, by Christopher friends throughout the country. It is hoped to make 52 films a year under this same policy.

Air time is donated by the individual stations as a public service. It is estimated that the cost of the time for the 63-station network would exceed \$750,000 a year.

Before launching the television series this fall, the Christophers had made four 30-minute films which have been shown to groups throughout the country as well as in motion picture theatres and on TV.

Founded in 1945, the Christophers seek to show the power of each individual, under God, to bring "Christ" into the marketplace and restore peace to the world." Over 700,000 persons participate in the Christopher movement, which has no meetings, no memberships, and no dues.

\* \* \*

#### Filmed Television Series Combines Entertainment, Religious Message

♦ One filmed television series receiving a good deal of attention in many parts of the country is *This Is the Life*, produced by The Lutheran Church-Missouri Synod and distributed in cooperation with the National Council of Churches of Christ in the U.S.A. After eight weeks on the air about 30,000 letters in praise of the program have been received. The series of films has been described as "combining entertainment with a religious message."

*This Is the Life* is one of the most televised programs of the day. It is already seen in 61 TV areas out of a maximum of 64. Efforts are being made to make the coverage national.

## "Food As Children See It"

A NEW GENERAL MILLS' NUTRITION FILM

★ "Is it good for him?" This is a question mothers often ask themselves as they look at little Johnny as he sits, spoon in hand, waiting for his food to be dished up to him. Too old for a formula but not yet ready for his father's steak and french fries, an active youngster's diet is a nutritional problem which has perplexed many a mother. A recent film is designed to eliminate it.

Sponsored by General Mills, Inc., and available on free loan, *Food as Children See It* features an ideal meal for pre-school children, common child feeding problems and suggested solutions, and menu planning and food preparation for health and efficiency based on the basic seven food groups. The film is a sequel to the popular *The School that Learned to Eat*.

### Produced With Expert Guidance on Detail

*Food as Children See It* was produced under the technical supervision of Dr. Miriam E. Lowenberg, now head of the Department of Foods and Nutrition, Pennsylvania State College. During World War II, Dr. Lowenberg supervised a day nursery at one of the nation's largest defense plants, directing the feeding of thousands of children. After the war, she became nutritionist for the Rochester Child Health Institute at Rochester, Minn. There, she conducted adult education classes on child feeding and other phases of nutrition for mothers of young children, public health workers and other lay and professional groups.

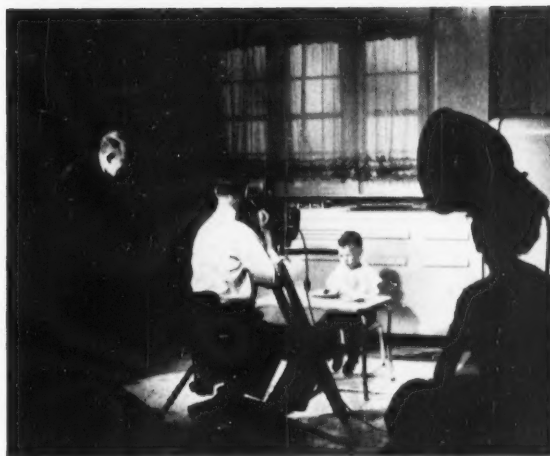
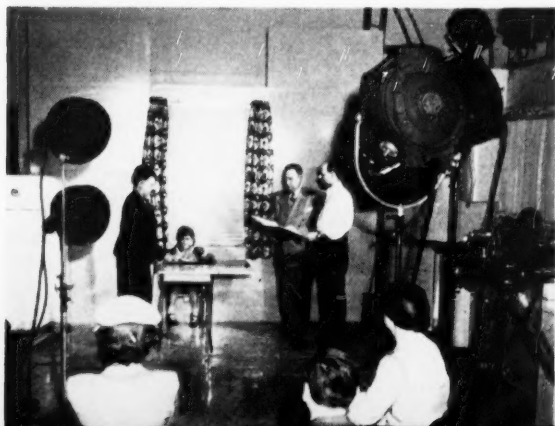
The Rochester program, sponsored by the Child Health Institute and the Rochester-Olmsted County Public Health Department, was extremely popular. Mothers in the area said it gave them the help they needed to put their physicians' advice on child feeding into practice.

### Child's Viewpoint Is the Basic Theme

At Rochester, Dr. Lowenberg found a perfect outlet for the philosophy of child feeding she had developed while supervising the defense plant nursery. That philosophy—always look at food from the child's point of view—has been reflected in the new film.

General Mills, a financial contributor to the Rochester program, produced the picture as part of a broad program of nutrition education that dates back many years. The picture was produced by T. W. Hope, directed by Paul

PLANNING A SCENE ARE (left to right) Dr. Miriam Lowenberg, director Paul Lawrence and cameraman Marshall Hosp shown below on a production set.



THIS NEW FILM ON NUTRITION captures reaction of a young diner to serving of food as aid to mothers.

R. Lawrence, and filmed by Marshall Hosp. Sound recording is by the Calvin Co. of Kansas City, Missouri, with Pan Dunn serving as narrator.

The 18-minute film is available from General Mills on short period loan, without charge except for postage. In addition, the company will sell complete prints at cost. With the film, the company offers copies of a four-page pamphlet that summarizes highlights of the picture's message.



Including the new back-pressure, arm-lift method of artificial respiration

This up-to-date film contains all of the important information on basic principles of First Aid and also demonstrates new artificial respiration method approved by the American Red Cross.

The only cost for this 34-minute 16-mm. sound film is return postage.

Johnson & Johnson

Education Department  
Johnson & Johnson, New Brunswick, N. J.  
Please send me information on the film "Help Wanted."

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



SEE & HEAR

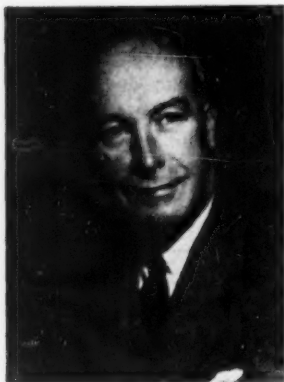
Camera

## Personalities in the News

### Charles H. Dand New Director of BIS Motion Picture Division in U. S.

♦ British Information Services has announced the appointment of Charles H. Dand as director of its films and publications division. Mr. Dand replaces Mrs. Katharine Noel Parker, who has been reassigned by the Foreign Office in London.

After some years as a newspaper man in London, Mr. Dand entered Britain's film industry in the 1930's and gained experience in both the



CHARLES H. DAND

entertainment and documentary sides of the business.

For the past two years he has led the British delegation at meetings of the Non-Commercial Cinema Committee which was set up under the Brussels treaty organization to arrange the production and exchange of cultural films among the five signatories of the treaty: France, Belgium, The Netherlands, Luxemburg, and the United Kingdom.

### CCNY Names George Schoengood Ass't Supervisor of A-V Center

♦ George J. Schoengood was recently appointed assistant supervisor of CCNY's expanding audio-visual center, evening and extension division. Mr. Schoengood, who has taught business management courses at the New York school's midtown business center, has had nearly ten years of

personnel experience in industry and with the veterans' rehabilitation section of the New York State Department of Labor.



A. D. ELDEN

### A. D. Elden Is Named New President of Ideal Pictures Corp.

♦ A. D. Elden has been named president of Ideal Pictures Corp., replacing A. L. Blinder, who has been appointed chairman of the board, the company's board of directors announced recently.

Mr. Elden, who is also secretary of Esquire, Inc., has been active in the management of Ideal Pictures since it was acquired by Esquire in 1943. He has been active in enlarging the scope of Ideal's operations to include distribution of industrial sponsored films, now an important phase of Ideal's services.

### Bruce Linton Joins Bailey Films

♦ C. BRUCE LINTON has joined the staff of Bailey Films, Inc., Hollywood, and will represent the company to schools, libraries, and museums throughout Southern California as well as working in the production of educational films. Mr. Linton, who will shortly receive his Master's degree in cinema from the University of Southern California, has previously been an English teacher and public relations director with several schools, including Elgin Academy in Elgin, Ill., and Westmont College, Santa Barbara, Calif. While at Westmont he made the public relations film, *Leaders for Tomorrow*.

### F. W. Lloyd to Assist Ralph Creer

♦ Frederick W. Lloyd was recently appointed as assistant to Ralph P. Creer, secretary of the Committee on Medical Motion Pictures, American Medical Association. Mr. Lloyd re-

ceived his training in audio-visual education at the University of Iowa, Iowa City, Iowa.

### Society of Visual Education to Distribute Filmstrips for "Life"

♦ Plans for the distribution of Life filmstrips through the Society for Visual Education, Inc., Chicago, were completed recently with the editors of LIFE MAGAZINE, according to an announcement by W. H. Garvey, Jr., president of SVE.

This method of distribution through SVE and their dealers is a departure from the direct selling plan used by Life since it entered the film-strip field several years ago. Under the new arrangement both organizations will distribute filmstrips based on Life's major pictorial essays in the fields of history, art, science, and social studies. Life plans to continue its direct selling activities while SVE will distribute through its dealer organization.

### Kinder to San Diego State

♦ Dr. James S. Kinder has announced his resignation from the faculty of the Pennsylvania College for Women in order to accept a position at the San Diego State College, Calif., where he will direct the audio-visual program.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) of SEE and HEAR, published eight times annually at Chicago, Illinois, for October 1, 1952.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Earl M. Hale, Eau Claire, Wis.; managing editor, O. H. Coellin, Jr., 525 Pinecrest Lane, Wilmette, Ill.

2. The owner is: (1) owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given. (2) Earl M. Hale, Eau Claire, Wis.; O. H. Coellin, Jr., 525 Pinecrest Lane, Wilmette, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

O. H. COELLIN, JR., Editor.  
Sworn to and subscribed before me this 22nd day of October, 1952.  
BERNARD MYERSON, Notary Public.  
(My commission expires August 8, 1954)

## THE TV DEBATE

### SHARES OUR VIEWPOINT

To the Editor:

It certainly is refreshing and inspirational to still find some persons and publications that refuse to be stampeded by the current boom towards educational TV.

Our own state is no exception unfortunately, and all efforts and publicity are geared toward the spending of approximately three or four hundred thousand dollars for a TV station whose value remains to be proven, while the proven tools of communication receive hardly any attention.

Just when it appeared that audio-visual people might get the support they so badly needed in many communities, now they see this support vanishing because the "miracle" tool has arrived.

I agree that TV has great potentialities and we made use of some of these last spring when our A-V Association presented eight programs entitled "Tools For Learning" illustrating the types and uses of A-V tools.

But our so called and self styled "oracles" are misleading us. I believe and I think it is high time for a return to some fundamental concepts which they advocated themselves.

All school systems and all schools are not equipped as they should be nor are teachers trained as they ought to be.

I personally do not subscribe to all this hoopla and I want to commend you for your fine editorials on this matter.

I know there are many others who feel as I do in this matter. Individually perhaps, we are small fish not making much of a splash, but perhaps collectively we may organize and make our voices heard so that those concerned may take heed.

I would appreciate it very much if you could either send me reprints of the editorial if available or a few extra copies of the magazine so that I may spread them around where they will do some good.

Wilfred E. Berube

President

Rhode Island Audio-Visual

Education Association

\* \* \*

ED.: More letters and articles on this subject will be included in our next issue. Write us! Pro or Con!

## A NATIONAL DIRECTORY OF VISUAL EDUCATION DEALERS

### EASTERN STATES

#### • DISTRICT OF COLUMBIA •

Brenner Photo Co., 933 Penn Ave. N.W. The complete Photo Dept. Store.

Jam Handy Organization, Inc., 1730 H. Street, Washington 6.

#### • NEW HAMPSHIRE •

A. H. Rice Co., Inc., 78 West Central Street, Manchester.

#### • NEW JERSEY •

Slidecraft Co., South Orange, N. J.

#### • NEW YORK •

Association Films, Inc., 35 West 45th St., New York 19.

Council Films, Inc., 50 N. Main St., Homer, N. Y.

Jam Handy Organization, Inc., 1775 Broadway, New York, N. Y.

Visual Sciences, 599SH Suffern.

#### • PENNSYLVANIA •

Jam Handy Organization, Inc., 930 Penn Ave., Pittsburgh 22

Karel Sound Film Library, 214 Third Ave., Pittsburgh 22.

### SOUTHERN STATES

#### • FLORIDA •

Norman Laboratories & Studio, Arlington Suburb, Jacksonville 7.

#### • LOUISIANA •

Jasper Ewing & Sons, 725 Poydras St., New Orleans 12.

#### • MISSISSIPPI •

Jasper Ewing & Sons, 227 S. State St., Jackson 2.

#### • TENNESSEE •

Southern Visual Films, 686-689 Shrine Bldg., Memphis.

### MIDWESTERN STATES

#### • ILLINOIS •

American Film Registry, 24 E. Eighth Street, Chicago 5.

Association Films, Inc., 206 S. Michigan Ave., Chicago 3.

Jam Handy Organization, Inc., 230 N. Michigan Ave., Chicago 1.

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • IOWA •

Ryan Visual Aids Service, 517 Main St., Davenport.

#### • MISSOURI •

Swank Motion Pictures, 614 N. Skinker Blvd., St. Louis 5, Mo.

#### • MICHIGAN •

Jam Handy Organization, Inc., 2821 E. Grand Blvd., Detroit 11.

#### • OHIO •

Academy Film Service, Inc., 2300 Payne Ave., Cleveland 14.

Sunray Films, Inc., 2108 Payne Ave., Cleveland 14.

Jam Handy Organization, Inc., 310 Talbott Building, Dayton 2.

### WESTERN STATES

#### • CALIFORNIA •

Coast Visual Education Co., 5620 Hollywood Blvd., Hollywood 28.

Jam Handy Organization, Inc., 7046 Hollywood Blvd., Los Angeles 28.

Association Films, Inc., 351 Turk St., San Francisco 2.

#### • OREGON •

Moore's Motion Picture Service, 306 S.W. 9th Avenue, Portland 5.

#### • TEXAS •

Association Films, Inc., 1915 Live Oak St., Dallas 1.

Audio Video, Incorporated, 4000 Ross Avenue, Dallas 4, Texas.

George H. Mitchell Co., 712 N. Haskell, Dallas 1.

#### • UTAH •

Deseret Book Company, 44 E. So. Temple St., Salt Lake City 10.

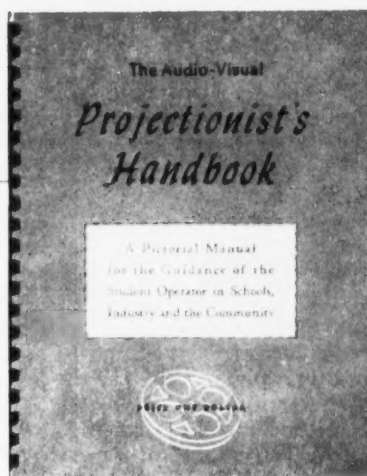
### CANADA

Audio-Visual Supply Company, Toronto General Trusts Building, Winnipeg, Man.

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*Edited by Amo deBernardis  
Portland (Ore.) Public Schools*



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